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THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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OUR NEW NAME

With this issue *ART AND PROGRESS* becomes *THE AMERICAN MAGAZINE OF ART*. The change is made after consideration in order to more closely connect the publication with The American Federation of Arts and to permit its expansion along the broadest lines. The old title was never entirely satisfactory, but it was the best suggested at the time the publication was started and it stood then, as it does now, for the conviction of the Federation that art and progress are inseparable. In every respect the magazine will remain the same. There will be no change in its policy or its character. It is our hope that the friends of *ART AND PROGRESS* will be no less the friends of *THE AMERICAN MAGAZINE OF ART* and that their number will increase. We are not beginning again, we are just going on, with a vision of larger and better accomplishment.

ART IN INDUSTRIES

At this particular time of year when the shops are overflowing with all manner of things to tempt the buyer, one is brought face to face, as it were, with the need of more art in our manufactures. Not that many of the things shown are not extraordinarily good of their kind but they have so little enduring worth, so little individuality, so little real significance. And why should not this be the case when objects are produced by machinery and in endless numbers? In an address made recently before the Washington Society of the Fine Arts, Mr. C. R. Ashbee characterized this as an age of *quantitative* production as against that of the time of the Guilds of *qualitative* production; when, he said, objects were made "by human beings for human beings," whereas now they are made by machines for sale rather than for use.

This point is emphasized by Ralph Adams Cram in his recently published book entitled "The Heart of Europe," which will be reviewed at length in a subsequent number of *THE AMERICAN MAGAZINE OF ART*—a book which goes deep into that which underlies art, relating it to life and the well-springs of living. Mr. Cram says, though not in these words, that our art is to be mended and bettered not through more knowledge of art itself but through higher ideals and finer living. He tells us that it is dangerous to think too much about any art, pointing for example to the thirteenth century, which, he declares, was supreme in its achievement "because it thought so much about religion and character and getting the really good things out of life that for reward it was actually inspired." His conviction is that we have lost our power to produce great works of art because we have lost our clear vision and our standard of values.

It is very true as Mr. Cram and Mr. Ashbee have pointed out that machinery has revolutionized life as well as methods—the industrial system has been altered and with it new modes of living and ideals. Ours is the age of the machine with its standards of efficiency and we are witnessing today the most cruel and inhuman war that has ever been waged. But we will not admit that idealism and art are dead, nor will we believe that regeneration can only be found by turning back the wheel of civilization. That idealism is not dead is indeed manifested by these very utterances which we have quoted; that art is still alive is shown by the many beautiful and noble works which are produced today. Indeed if one will but look around there are many cheering signs. All over our broad land the interest in and love of art is increasing and deepening. What is more, the leaders in our industrial enterprises are awakening to the value of art both in manufacture and in design. And again we may observe that within the past few years not only the quality of our crafts work has immeasurably improved but the demand for this work has greatly increased. All this is exceedingly hopeful.

And we shall go further for though we are a commercial people, money seeking and luxury loving, we have a sense of justice